

THE *Journal* AER OF THE

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THE ASSOCIATION FOR EDUCATION BY RADIO

Who? What? Where? When?

Margaret Carey Tyler, supervisor, Ohio School of the Air, participated in the St. Louis Radio Workshop during the summer of 1949.

Frank Funk was appointed recently to the post of instructor of speech and program director of the Lehigh University (Bethlehem, Pa.) Radio Workshop. Mr. Funk majored in speech and radio at Syracuse University.

The Association for Supervision and Curriculum Development has scheduled its fourth annual convention for Denver, Colorado, February 12-15. Radio utilization should constitute an important subject for discussion at such a meeting.

Tony Bello recently joined the announcing staff of Station KWK, St. Louis. Mr. Bello, a native of St. Louis with three years of commercial radio experience and one year as an announcer for Air Force shows while in the Army, came to St. Louis from Station WCNT, Centralia, Illinois.

The Federal Communications Commission turned down recently a proposal that the federal government establish TV stations for areas not now served by commercial stations. This means that small cities will have to look to private business, not the federal government, if they desire TV service.

Mrs. Hazel Kenyon Markel, WTOP director of program service, has been appointed recently to the National Public Relations Committee of the Reserve Officers Association of the U. S. Mrs. Markel, a Lt. Commander in the Naval Reserve, is the only woman officer serving on any of the ROA national committees.

New Albany, Indiana, claims that its radio station, WNAS, is the first low-power educational FM station operated by a public school system to be given a permit to broadcast. Broadcasts began September 20, 1949. Vernon McKown is serving presently as the station's director. Harry Davidson is the superintendent of schools.

TV Prediction—What about television? Frankly, we don't know. Some new schools, such as the one in Nutley, New Jersey, have installed coaxial cables, just in case. If television continues down its commercial path you can kiss it off as an instructional aid. Classroom television calls for large screen projection, now a luxury service.—*Scholastic Teacher*, January 4, 1950.

William B. Baer, dean, College of Arts and Pure Science, New York University, stated in his recent annual report that he was not among those who thought television a device more catastrophic to civilization than the atomic bomb, but he hoped never to see the day when schools relied upon either television or radio as educational facilities. "In the development of mental agility and profound thinking," he is convinced, "there can be no substitute for reading and study."

Radio Corporation of America, it is rumored, plans soon to introduce radio sets capable of playing all types of records—33 1/3 and 78 as well as 45 rpm.

Your School Radio Center is the title of an informative pamphlet which can be secured from the General Electric Company, Electronics Park, Syracuse 1, New York.

Dr. Tracy F. Tyler, *AER* Journal Editor, attended the meetings of the National Council of Phi Delta Kappa in Chicago, December 28 to 31, as the delegate of Eta Chapter, University of Minnesota.

AER Television Committee reminds AER members of the script service. Send six cents for a packet of sample TV scripts in Mrs. Elizabeth E. Marshall, AER-TV chairman, 228 N. La Salle St., Room 701, Chicago 1.

Pioneers of Music is the title under which NBC is presenting the sixth season of *Orchestra of the Nation*. The series, which runs 21 weeks, opened January 7 with the Kansas City Philharmonic. The weekly broadcast is presented Saturdays, 3 p.m., EST.

Opportunities for Women in Radio, an interview with Mrs. Hazel Kenyon Markel, WTOP director of program service, has been prepared in English for use on programs presented by the Voice of America. Translations into six languages have been made. Betty Watson conducted the interview.

A History of Radio Exhibit Room was officially begun at Carnegie Museum in Pittsburgh, January 10, by Walter Evans, president, Westinghouse Radio Stations. Plans call for opening the exhibit to the public during National Radio Week next November when it should be well filled with historical materials.

Three FCC commissioners enjoyed a "sneak" preview of the CBS system of TV in color on January 1. The commissioners—Robert F. Jones, George E. Sterling, and Rosel H. Hyde—agreed that the first test achieved both clarity and good color fidelity. The CBS system achieves color with a spinning mechanical disc.

Grand Central Terminal gave up its "captive audience" when, on January 2, it silenced the commercial broadcasts which had created such heated discussion among the citizens of New York City. The ban came voluntarily on the part of the management of the terminal, before a decision had been rendered after public hearings.

John Neales, vice-president, Underwriters' Laboratories, warned the public recently that, although properly used, TV sets do not constitute a hazard, when there is misuse, such as blocking ventilation openings, fires can occur. He cautioned set owners against "implosion"—the inward bursting of the sides of the picture tube, creating enough force to send the shattered glass through the other side of the tube.

Dr. Franklin Dunham, chief, Educational Uses of Radio, U. S. Office of Education, is assisting with a survey of radio facilities for the new Board of Higher Education, State of New York.

Dr. I. Keith Tyler announces that entries in the 14th American Exhibition of Educational Radio Programs closed January 16. Results will be announced at the Institute for Education by Radio to be held May 4-7 in Columbus, Ohio.

Manual for PTA Radio Chairmen has been prepared for the Illinois Congress of Parents and Teachers by Mrs. Elizabeth E. Marshall, state radio chairman, AER members can secure a copy by sending six cents to Mrs. Marshall at 228 N. La Salle St., Room 701, Chicago 1.

Eastern College Athletic Conference, at a meeting held December 9, recommended that its members make no commitments to televise any sports events next season. This action by this important group of 86 colleges and universities may be an indication of future TV trends.

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ALPHA EPSILON RHO

The Association sponsors Alpha Epsilon Rho, an undergraduate professional fraternity in radio. **BETTY THOMAS GIRLING**, Executive Secretary, director, Minnesota School of the Air, University of Minnesota, Minneapolis 14.

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The Challenge of Radio and TV

THESE SHOULD BE BUSY DAYS for members of the Association for Education by Radio. One needs only to read carefully the contents of recent issues of the *AER Journal* to realize how many problems face educators who are trying to make radio and television serve their full potentialities in the educational process.

The current issue, for example, carries the presentation which Bernard B. Smith made at the New Jersey AER meeting held November 12, 1949, in Atlantic City. He presents a challenging point of view concerning the future of television in the service of education. If we do not agree with his predictions, we should offer convincing rebuttal. If we agree, we should assume leadership in planning for the future to ensure that TV does not suffer a worse fate than did radio. The *AER Journal* will be glad to open its columns to informed discussion of the issues which Mr. Smith raises.

AER President George Jennings renders a real service to all of us in his "President's Page" this month. No doubt his reactions to present-day TV programs parallel those of a majority of AER members and of numerous thoughtful parents. Will the future produce even worse programming? Can the TV set owner take any more effective steps than to make his wants known? Have we, as teachers, a greater responsibility than the rank and file of listeners to do something about it? This is no time to wait and see what happens or "let someone else do it." Now, while TV programming is in an experimental or fluid stage, rather than when patterns have crystallized, is the time to exert our influence.

On the other hand, the present emphasis on television should not result in the abandonment of radio or the encouragement of a policy of marking time. Radio still is markedly superior to television for certain uses. None has yet demonstrated that TV can approach radio in the stimulus the latter can give to the imagination. And just when it seemed that radio was making progress in exploring new techniques, money which was badly needed for such program experimentation was diverted to TV promotion.

We feel fortunate, also, to be able to reproduce the critical appraisal of TV's impact on children, made by Norman Cousins in a recent *SRL* editorial.

Radio in the service of politics has been used in an outstanding manner in Wisconsin for a number of years. The aim there was to use state-owned radio facilities to insure for each candidate, regardless of party, an equal opportunity to present his case before the voters. Elsewhere in this issue will be found an interesting discussion by Sidney A. Dimond of how dramatic narration was used in behalf of the successful candidate for the post of Mayor of Boston, while his incumbent opponent relied on television. None would contend that the victor's election established the superiority of radio over television, but it does show that radio is still

an important medium and that the surface has only been scratched as yet in the development of new program techniques. Your Editor is always on the lookout for articles describing experimentation in programs. Maximum progress is possible only when all who work in a particular field are kept informed of what is being accomplished by their colleagues.

The Editor wishes to call particular attention to the report of the November and December meetings of the Portland, Oregon, AER, described elsewhere in this issue. It is impossible to read even this brief account of how Portland teachers are approaching the subject of radio education without realizing that there exists a high type of professional leadership in the Pacific Northwest. The demonstrations of actual classroom use of radio programs, which occupied an entire Saturday in November, drew 122 registrants, representing not only Portland, but Corvallis, Eugene, and other communities. Congratulations to our Portland AER members and may this year prove to be the most successful of the many successful years you have behind you!

What Portland is doing is being done elsewhere—in Chicago, New York, New Jersey, Indianapolis, Toledo, Atlanta, Cleveland, St. Louis, to mention only a few—but AER chapters should be organized in every city in the country and "how to do it" meetings provided at needed intervals. Only through this "grass roots" procedure can we hope to achieve universal radio use in the schools, because in no other way can we make effective contact with every member of the profession.

More than twenty years have now elapsed since the first state school of the air was founded in Ohio. Although much has been accomplished since then, states with schools of the air are still in the minority. And there is no reason for rejoicing when we survey that large body of teachers and pupils who still do not receive the benefits which radio offers.

In 1948-49 Great Britain reached 53 out of every 100 schools with its school broadcasts. While there are no data available to indicate precisely how many schools in the United States use school broadcasts, it is doubtful whether more than a few states in this country approach that figure.

If the experiment in tape recording being carried on this year in Minnesota proves successful and spreads to other states, there is every reason to believe that the school use of radio programs [both live and recorded] will show a remarkable increase.

Now is not the time, therefore, to sit back and wait until TV arrives in the classroom. All of us are confronted still with the major task of making radio more effective educationally and expanding its use until not a single classroom in America is denied its benefits. February is not too late for AER members to make some important New Year's resolutions.—TRACY F. TYLER, Editor.

The President's Page

THERE WERE TWO VAUDEVILLE THEATRES in my home town. The Pantages, a gleaming white building with plush seats and a top of fifty cents, and the Hip-Hip-Hippodrome, a rather run-down house some blocks from the center of town. The "Hip" had a fascinating flasher sign hung over the street. It spelled out in sequence, Hip-Hip, and then the entire word, Hippodrome. Prices here were twenty-three cents, including a one-page printed program. Shows began promptly at seven and nine o'clock, provided the trains were on time and the actors could get to the theatre from the Savoy hotel.

You arrived early at either theatre to listen to the pitch of the candy-butchers—a prize in each and every package—ten cents at the Hippodrome; fifteen cents at the Pantages—candy of the same quality in both houses. Ten minutes before show-time some magician in the top gallery dimmed the house lights and a spotlight picked up the advertisement in the upper left hand corner of the asbestos curtain, progressed across the top row, then the second, and so on until every advertiser had his moment in the spotlight. The center of the asbestos at the Pantages carried a couple of twisted-puss theatrical masks. The Hip-Hip-Hippodrome went in for the highway-cafe type of scenic mural, supported by two Grecian goddesses—Psyche and Aphrodite, maybe.

After the orchestra had stumbled into

the pit from their mysterious resting place under the stage, two brilliant indicators, one on each side of the stage-opening, lighted-up and a march by von Suppe almost filled the house. The orchestra went directly into the vamp



for the "A" act; the indicators changed.

The curtain opened. The show was on.

There were single-wheeled cycle riders; strong-men; frozen statues—horses and dogs painted white, and girls in white tights. The stage was flooded in blue light and the audience inhaled as one man, although the little lady playing Diana of the Chase had to break her freeze to tap the leg of an errant pooch.

The show ran exactly two hours, minus a few minutes for intermission when the candy-butchers made a second pitch to the house on sticky candy—a prize in each and every package. When the curtain came down on the last act you dug your hat from under the seat, milled out with the crowd, had a bowl of chile at the Canton cafe and went home. All week you relived the acts you had seen; practiced being a strong-man; tried to train the family Airedale to be a frozen stag-bound; and once you took your bicycle apart to make a one-wheeler. Next Saturday you went again.

Last night I turned on the television set. A hard-faced young man with a guitar leered some doggerel set to chords. Shortly glamor-boy nasalized

to a finish and a glittering master-of-ceremonies appeared, applauding wildly, as if it were Caruso just finishing an aria. MC turns full face to camera. "I-dare-you-not-to-be-entertained-here." Build-up for the next act—strong-man—MC—dog-act—MC—commercial. No frozen horses. Lots of TV charm, with leg teeth.

Switch to different station. Murder. Faces bashed in. Gun-play. Blood. Tough talk. Bad script. Noisy stage set.

Switch to another station. Name band. Broad beam of leader. Three minutes, close-up of trumpet-player. On a short rest he blows moisture from the valve. Saxophones up. Saxophones down. Long shot of entire group. Close-up of glamor-gal vocalist. Lots of figure, no voice.

Switch stations. The wrestlers. No figures, lots of voice. In the ring—out of the ring—a hip toss—a flying mare—half nelson—full nelson—cobra twist—Indian death lock—ONE—TWO—THREE.

Switch off.

P. S. The programs of both the Pantages and the Hip-Hip-Hippodrome carried the notation: "Theatre performed by Murgatroyd."

—GEORGE JENNINGS.

Need Back Issues?

The AER Journal business office has a number of back issues of the *Journal*, extending from Volume One, Number One. In some instances complete volumes can be supplied.

We suggest you check your file of *Journals*, list the missing volumes or numbers, and send us your list. We'll check our files and let you know if we can supply your needs.

Complete volumes—\$2.99; Single issues—36 cents.

The AER *Journal* during the past eight years has been the only publication devoted entirely to radio and television in education. Appearing in its columns have been hundreds of articles written by leaders in the field. Libraries, graduate students, and those building a professional library can hardly afford to be without a complete file of this important publication.

Address the AER at 228 N. LaSalle St., Room 701, Chicago 1.

Radio Workshop Materials

Source Materials for the High School Radio Workshop is the title of a 12-page mimeographed bibliography prepared for the Newark, New Jersey, public schools by Mrs. Roberta B. Freund and Eleanor E. Schwartz of the school staff.

In addition to recommended books in the various areas, there are lists of scripts for study and for production, periodicals, films, transcriptions, script sources, and sources of recorded sound effects.

A limited number of copies are available for sale at 10 cents a copy. Write Mrs. Freund, Station WBGO, Central High School Building, Newark 4, New Jersey.

A Trial Balance on Television

IN A BOSTON SUBURB, a nine-year-old boy reluctantly showed his father a report card heavily decorated with red marks, then proposed one way of getting at the heart of the matter: they could give the teacher a box of poisoned chocolates for Christmas. "It's easy, Dad, they did it on television last week. A man wanted to kill his wife, so he gave her candy with poison in it and she didn't know who did it."

In Brooklyn, New York, a six-year-old son of a policeman asked his father for real bullets because his little sister "doesn't die for real when I shoot her like they do when Hopalong Cassidy kills 'em."

In Los Angeles, a housemaid caught a seven-year-old boy in the act of sprinkling ground glass into the family's lamb stew. There was no malice behind the act. It was purely experimental, having been inspired by curiosity to learn whether it would really work as well as it did on television.

The terror comic strips were bad enough, but they are rapidly on the way to playing squeaky second fiddles to television as prime movers in juvenile misconduct and delinquency. TV is hardly out of infancy as a major industry, but already it has become the nation's number one time-trap for children in those areas where video programs are available. And what makes terror on TV more effective than in comics is that it often enjoys the sanction of a family audience. When Johnnie and Mary sit down before the magic glass screen to take in an evening's entertainment, they often do so in the presence of Mother or Dad or both. This unspoken parental benediction hovers over the electronic eye as it tells the story of the inevitable love triangle which becomes a twosome via the equally inevitable device of the poisoned highball glass, or the story of a gang war in which corpses are strewn about like popcorn at a circus.

It would be easy but unfair, however, to load all the blame on the parents. Part, at least, must be reserved for television itself. Here, in concept at least, was the most magnificent of all forms of communication. Here was the supreme triumph of invention, the dream of the ages—something that

could bring directly into the home a moving image fused with sound—reproducing action, language, and thought without loss of measurable time. Here was the magic eye that could bring the wonders of entertainment, information, and education into the living room. Here was a tool for the making of a more enlightened democracy than the world had ever seen.

Yet out of the wizardry of the television tube has come such an assault against the human mind, such a mobilized attack on the imagination, such an invasion against good taste as no other communications medium has known, not excepting the motion picture or radio itself. In the one year since television has been on an assembly-line basis, there has been mass-produced a series of plodding stereotypes and low-quality programs. Behind it all, apparently, is a grinding lack of imagination and originality which has resulted in the standardized television formula for an evening's entertainment: a poisoning, a variety show, a wrestling match.

To be sure, there are some chinks of light in the tunnel. But for every half hour worth seeing, there are literally days of wrath and writhing. For every first-rate entertainment program there are dozens of tank-town revues. For every "Kukla, Fran, and Ollie" program, which stimulates rather than stultifies the imagination of children, there are countless unskilled and ear-shattering kiddie shows and an even larger number of terror-and-torture specials. For every truly magnificent public-service feature such as the televising of the sessions of the United Nations or the NBC Symphony or the round-table forums of the Roy K. Marshalls or the Ivan Sandersons or the book-author programs, there are numberless time-fillers whose only function seems to be to keep the animated commercials from running together. For every top-notch sports event there are endless grunt-and-groan festivals that are supposed to pass for wrestling.

It is not as though television lacks men and women of stature on the planning end. But persons of the ability and reputation of Lyman Bryson or Leon Levine or Sterling Fisher or Margaret Cuthbert or Robert Saudek are

without sufficient scope or outlet for their professional talents on TV. What has happened apparently is that the industry was honeycombed at the start with supposed crowd-pleasers who moved in on the ground-floor and promptly converted it into a sub-cellar. It was the same old story: the grotesque perpetuation of the fable about the intelligence of the average American—that it is somewhere on the level of the twelve-year-old child. This billion-dollar blunder has already come close to putting the skids under Hollywood, has devitalized and disfigured much of radio, and has wrecked some of the largest pulp magazines in America. Despite the evidence, TV is apparently using the same bubble for its foundation. What is needed is a prodigious raising of sights that takes into account the phenomenal rise in the national level of education, and, in general, the increasing maturity of the American people as measured by all available indices.

This is no argument for highbrowism or for the conversion of TV into an extension of the classroom. Television is essentially a medium of entertainment and enlightenment. But it is still light-years away in any truly vital and creative approach to the fabulous possibilities waiting to be recognized and realized.

In any event, all speculation over the future of television must begin with the hard truth that right now it is being murdered in the cradle.—An editorial by NORMAN COUPINS in *The Saturday Review of Literature*, December 24, 1949.

Chicago Radio-TV Policy

The following official notice went to all schools in the Chicago system recently in order to clarify the position of the Board of Education:

It has long been the policy of the Chicago Public Schools, in accordance with the interpretation of the rules of the Board of Education, that schools and school groups may not participate in commercially sponsored radio and television programs. In several instances recently this policy has been overlooked.

All requests for school participation in radio and television programs, made directly to the school, should be referred to the Director of Radio and Television, George Jennings, DEarborn 2-7801, who will endeavor to clear the program and then notify the school concerned as to possible participation.

Boston Campaign Uses Dramatic Narration

RADIO AND TELEVISION played an important part in the recent Mayoralty election in Boston in which James Michael Curley, so-called "last of the big city bosses," was defeated by fusion candidate John B. Hynes. Air appeals for votes on both sides were marked by several "firsts" in New England broadcasting.

Mayor Curley, for example, used TV extensively, organizing "television parties" among his supporters. Movies showing civic improvements were played, and the candidate faced the cameras for personal talks. The incumbent, long a believer in the emotional approach, also sponsored a noontime program for the ladies which featured poetry, intimate chats about issues, and informal recommendations by politicians. Both major candidates employed the time-tested device of straight political talks by themselves and their supporters to make charges and countercharges.

Mayor-Elect Hynes relied heavily on a group of college students interested in his campaign. Known as "Students with Hynes for Better Government," this organization sponsored two rather unusual political shows which appeared to be highly successful. Techniques employed were similar to those used by Norman Corwin in his third-dimensional dramatic narrative presentations. In a sense the programs were documentary also, since they discussed issues of the campaign and achievements of the Curley regime.

The first ten minute production was recorded by a group of Boston students at WCOP. The script relied on two factors to hold audience attention: [1] Contrast; [2] Music, voice, and sound which appeared incongruous, but which were actually drawn together by a slogan or program title. For example:

ANNCR: The following program is sponsored by Students with Hynes for Better Government.

VOICE: [COLD] These are the sounds of a city.

SOUND: MONTAGE, TRAFFIC, SUBWAY, CLASSICAL MUSIC, SIREN FADING INTO DISTANCE.

VOICE: And these are the sounds of a man.

VOICE 1: [OFF MIKE] And I say to you . . . if I am elected [FADE] I will . . .

VOICE 2: Sure, sure, I'll give! After all the child I save may be my own!

VOICE 3: [GROANS, AS IF IN AGONY]

VOICE 4: [CONCERNED] Hey, Joe!

Joe! Speak to [FADE] me, Joe . . .

VOICE 5: [FAST CUE] The sounds of a city and the sounds of a man go together for . . . A CITY IS LIKE A MAN!

MUSIC: SOFT, PEACEFUL, UP FAST AND LIGHTLY UNDER.

NARRATOR: Did you ever stop to think . . .

A city's like a man? It has legs to walk on . . . It has a brain to guide it . . . It breathes . . . can suffer . . . Just like a man.

It grows fast like a man . . . Or . . . disease ridden . . . it can waste away . . . Even as you and I! A city even has a distinct personality . . . And arms that reach out to embrace . . . To embrace men of all colors, creeds, and ideals. Yes, in many, many respects . . . A city is like a man.

MUSIC: OUT.

Note the contrast in the above introduction, and how audience curiosity is built by the seemingly unrelated sounds, music, and dialogue. Paced rapidly, the whole sequence is pulled together by the punch line, "A City is Like a Man," which was the thread running through the entire fabric of the show. The narration, of course, was delivered in a quiet conversational, not a punch, style.

The narrator then goes on to explain that Boston is such a city, a city which is restless—never quite relaxing, never quite forgetting. He continues:

NARRATOR: A city has a soul, too . . . It operates like the soul of a mortal. You'll find traces of this soul . . . if you look hard enough. It's in the whispering echoes of the wind on the Esplanade.

MUSIC: LIGHTLY IN BG, SNEAK.

NARRATOR: In the drifting notes of music floating through the park . . . Connecting our times and our lives . . . our ideals.

With those of the past. You'll find the soul of the city mirrored . . . In the red-faced policeman trying to do an honest job. In the thousands of little people . . . Who are the heart beat of the city. They work . . . tire . . . sweat . . . relax . . . give to the Jimmie Fund . . . their Church. In the faces and breaths of these human heart beats are pictures . . . Pictures that show what kind of a city they want . . . they love . . . they strive for. A city is like a man.

MUSIC: OUT.

It should be pointed out that production in a show of this type must be extremely tight to prevent the program from appearing trite. Furthermore, the narrator must carry tremendous, sincere voice intensity free from artificiality. It is important, also, that all music and sound be suggested lightly in the background, instead of blasting and clashing with the mood being built.

In the above passages a piece of ethereal music was selected which contained a quality which suggested music drifting through the air from a community concert. At one point the music

featured distant bells ringing softly. Careful cueing brought these bells in at the line "Connecting our times and our lives, etc." The combination was surprisingly effective.

The narration then continued its appeal to the conscience of the city; its pride and traditions. [The Hynes campaign had as a slogan, "Restore Dignity to Boston," and radio had to fit the tenor of the campaign.]

Six minutes into the show, after building mood, the narrator hit the point:

NARRATOR: A city is like a man. Somewhere within this city man there's honor self respect . . . and resistance to political disease. The city has a conscience long asleep . . . but now awakening [START WORKING UP] It will be this conscience that will lead men . . . To slice away the rotten flesh of machine politics. With their sharp edged pencils and ballpoint "x's" The writing is on the wall . . . the writing is on the city's soul. In big, bold letters it says "Make Boston healthy again. Give Boston a break . . . don't bust it!"

MUSIC: SOFTLY IN BG.

NARRATOR: Yes, a city is like a man. But then, shouldn't it be? After all . . . A city is built by men . . . and part of the man who builds it . . . Goes into it. Let's try for a change. Let's try to uproot the disease germs of dishonesty and deception. Planting seeds of prosperity and municipal health . . . and make the body of the city healthy again. For remember . . . A city is like a man!

MUSIC: HIT CLIMAX.

These factors should be noted. At no place in this script were names used. The basic appeal was a combination of emotional and intellectual, since the program was designed to attempt to touch the two hundred thousand "silent" votes in the city. Furthermore, production was kept simple due to limited time for production and talent. No one connected with the shows received pay.

A few minutes after the program went on the air the Hynes headquarters was flooded with phone calls asking that it be repeated. In a commentary about the programs, Colonel Albert S. Baker of WKXI, Concord, New Hampshire, said, "A City Is Like a Man was a knockout. A startling thing occurred. Other radio stations were so impressed they offered to put the show on as entertainment."

A City Is Like a Man was later repeated on Boston's WMEX and WHDH. A number of copies of the show were made for sound trucks

which parked on street corners and played the records continuously. At one time an estimated four thousand people listened to it near Boston Common.

The second program, using the same basic techniques, went on the air later in the campaign. It differed from the first in that it actually went into issues and named names. Its title: *Think!* This program, recorded at the Trans-Radio Studios in Boston, was equally successful, and was used on several stations including WNAC, WEEI, WBMS, as a result of audience demand. No professional talent was employed, talent being radio students.

A City Is Like a Man was recorded directly onto a disk, and it was impossible to eliminate a slight talent flaw which distracted a bit from the overall effectiveness of the show. *Think!*, however, was recorded on tape and later

dubbed onto a disk in sections, and this experience proved to the writer the value of first cutting on tape. This situation was a case in point:

Midway in the show, after a dialogue discussing the election, the script called for a voice to say "All we want people to do is *think* about this election!" It was urgent that the voice be entirely different from the others; that it be extremely powerful.

Experiments were tried with off-mike positions, but the effect wasn't satisfactory. Finally a mike was set up in the long, narrow corridor outside the studio and the elevator was left open. [The building is five stories high and the studio was on the fourth floor.] The line was read into a mike in the studio, thrown into the hall toward the open shaft, where it was picked up by the second mike and taped. The effect was that of a voice in a huge

cave with a hundred echoes, each reverberating the message over and over again. Although an hour was spent on that one line the effect was worthwhile. It made the show. The taped line was easily patched into the final product.

This, then, was the role of dramatic narration in Boston's election. It would be unfair to attempt to estimate the value, good or bad, of these dramatic programs in the results of the election, although it can be said they attracted considerable attention. There is one comment, however, that can be made.

It has long been the policy of a large number of commercial stations to ban anything but straight talks in political broadcasts. Boston stations appeared not only willing but eager to get these programs.—SIDNEY A. DIMOND, instructor in radio and speech, Radio Division, Boston University School of Public Relations.

Educational Stations of the Nation — WBAA

"**W**E DEPEND ON THE PURDUE PROGRAM to keep us informed ahead of our daily papers."

So commented a rural listener of WBAA's *Farm Forum* heard daily at 12 o'clock noon. This statement, also, expresses the sentiments of many rural and urban listeners of varied other programs broadcast by Indiana's first radio station, for WBAA has become truly the "Voice of Purdue" to a large percentage of the two million homes making up the station's major listening area.

WBAA is owned and operated non-commercially as an educational force for the people of the state of Indiana by Purdue University, West Lafayette, Indiana. The radio activities at Purdue University date back to 1910 when experimental work on code equipment was undertaken by a number of students and staff members of the School of Electrical Engineering. Class instruction in radio was started in the fall of 1918 when the U. S. Army Signal Corps placed valuable equipment at the disposal of the University. In 1919 the code radio station 9YB was licensed for operation on 300, 200, and 75 meters. Then on April 4, 1922, the original license of WBAA to operate on 360 meters with a power of 200 watts was granted. In 1927 a new frequency of 1,400 kc. and an operating

power of 500 watts were assigned to WBAA along with a broadcasting schedule of two hours per week. The year 1933 saw the power rise to 1,000 watts and the frequency change to 890 kilocycles with a "daytime only" broadcasting schedule. With the completion in 1941 of Purdue's new Hall of Music, one of the country's largest and most beautiful auditoriums, WBAA moved its facilities there from the Electrical Engineering Building. New transmitting equipment was purchased and a new license was granted to WBAA to operate on an unlimited time basis with a power of 5,000 watts in the day-

time and 1,000 watts at night. The station is now on the air 15 hours daily Monday through Saturday at a frequency of 920 kc., and its strong signal is heard in all parts of the state and in many sections of bordering states.

Broadcasting Facilities—WBAA's broadcasting plant consists of three studios, one central control room, record and transcription room, reception room, news room, three spacious office rooms accommodating a staff of 16 people, with the writer as director. Nearly 200 students gain experience by working as part-time staff assistants, performers on dramatic programs, an-



A WBAA script conference on the Alphabet of Science series. [l to r] JULIE SHAW, producer-director; MRS. RUTH BALLING, script writer; CELIE ZISSIS, staff writer and director; DR. ROBERT STOLLBERG, narrator and authenticator.

nouncers, script writers, and engineers. An adjoining broadcasting room is available for large groups such as orchestras, choruses, and bands. Future dreams call for two additional control rooms and another studio.

WBAA's Collins 21A Skw. transmitter is housed in a modern brick building six miles southeast of the studios. Three 260 foot towers enable WBAA to maintain its directional night-time pattern.

The United Press 24-hour news service to WBAA provides the bulwark of items for news broadcasts throughout the day, while Purdue News is broadcast directly from the Purdue Office of Information ten minutes daily six days a week.

Two transcription libraries, Associated Program Service, and SESAC, are maintained at WBAA. In addition, the record library houses recordings bearing labels of Victor, Columbia, Decca, Capitol, Mercury, and several others, bringing the total number of musical selections at WBAA to around 20,000. Also, approximately 30 organizations, such as Veterans' Administration, Army, Navy, Red Cross, General Electric, contribute transcriptions of a public service nature.

WBAA policies are governed by a radio committee consisting of several professors and heads of departments, with T. R. Johnston, director of information, Purdue University, as chairman of the committee.

The Purdue station attempts to present a well-rounded broadcast schedule to its listeners. Approximately one-third of the broadcast time is devoted to classical music, another third to news, popular music, and entertainment; and one-third to educational programs.

A complete coverage of agriculture and home economics, with the latest information on these subjects, is the constant aim of these departments of WBAA. One and one-quarter hours daily are devoted to recent accounts on agricultural practices and news on these subjects. Service features include weather and market information together with announcements of special events of interest to farm people. Many experts in their fields are interviewed on the daily *Farm Forum* and *Homemakers Club of the Air* programs. These programs, and, also, *Listen While You Work*, received over 9,000 requests last

year for bulletins prepared by the U. S. Department of Agriculture and the Purdue Extension Service.

WBAA extends its services to the people of the Lafayette area by allowing considerable air-time for broadcasts by local clubs, organizations, and churches. These, together with two local county agricultural agents, are presented on the theory that a good example is often helpful to other local situations.

The picture of WBAA's "service to the people of Indiana" is not complete without considering the sports angle. Play-by-play accounts of every major Purdue sports activity as well as all of the games of the Indiana High School Athletic Association basketball tournaments are broadcast. In addition to on-the-spot coverage, two sports news programs are aired daily.

School of the Air—The Purdue University School of the Air represents the formal organization of educational programs aimed directly at the classroom, but the programs are not intended to give direct instruction. They are designed to help teachers with daily instruction by bringing into the classroom a complement of subject matter that can intensify and broaden the educational experience.

The School of the Air was inaugurated in September, 1944, with 2,500 pupils enrolled. Since that time the enrollment for the 1948-49 school year increased to 115,000 students in 465 different schools. The fall semester of 1949-50 sees well over 100,000 already enrolled. Last year nearly 4,000 teacher's manuals were distributed free of charge to teachers throughout Indiana and parts of Illinois for use in classroom utilization of the programs. These publications, a different one for each program series, describe each broadcast and give material and suggestions for the teacher. To prepare the 278 separate broadcasts of the 1948-49 School of the Air, over 300 different individuals contributed time and effort, including approximately 60 members of the Purdue faculty, 100 students at Purdue, 150 public school pupils, and 11 WBAA staff members. Figures indicate that the School of the Air is being heard in over 16 per cent of Indiana schools.

At present eleven different programs are included. Those aimed at grades one to three are: *Lady Storyteller*,

dramatized tales of make-believe and adventure, and *Kiddies Listening Time*, a musical appreciation program. The programs prepared for grades four to six are: *Magic Music Box*, a musical appreciation program emphasizing folk music, and *Alphabet of Science*, dramatizations to introduce children to the world of scientific marvels. Several of the series are of interest to pupils of grades five to nine: *History Highlights*, dramatizations of thrilling historical events; *Four Indiana*, dramatized presentations on conservation and appreciation of nature and wild life of Indiana; *Backgrounds of Biology*, introductions to the world of science; and, *News of the Week*, a current events program. The programs intended for high school consumption are: *Citizens of Tomorrow Speak*, discussions by local high school students on pertinent problems; *Mathematics School*, productions which dramatize mathematics; and *Agricultural School*, interviews with the agricultural experts of Purdue University.

Recently there has been such interest in a few of the School of the Air programs that tape recordings of three of the series have been made to send to certain southern Indiana cities that are just on the border of the primary listening area of WBAA. These recordings will be re-broadcast from local radio stations in those areas.

Additional Educational Series—As a supplement to the regular School of the Air series, WBAA last year inaugurated a series entitled *To Hear and Understand*. These daily 15-minute programs five days a week are designed to provide a stimulating source of information for junior and senior high schools. Dramatized episodes of science, citizenship, the Constitution, and Indiana history are included.

Another phase of education by the air waves was developed a few years ago in the form of a Night School of the Air. Designed to bring cultural and educational programs to Indiana homes at an hour when the whole family can hear them, the Night School was broadcast for one hour each evening five days a week. The school included such series as *Engineering Drawing*, *The Apothecary*, *History in the Making*, *Dodging Contagious Diseases*, *Excursions in Science*, *Garden School of the Air*, *Air Transporta-*

tion, and *Let's Learn Spanish*.

Another modern language series, *Buenos Dias, Amigos*, was inaugurated in the fall of 1948 and is being broadcast again this year. This popular 15-minute program five days a week is designed to give listeners a basic knowledge of the Spanish language. This year many people have requested manuals, which are available at a dollar apiece. This program is done in co-operation with the Modern Languages Department which credits the instructor for one-quarter of his teaching load for broadcasting the series.

WBAA is also offering to the people of the state an opportunity to attend University classes by radio in their homes. The two classes being broadcast currently are *International Relations* and *Basic Problems of Thought*, but future plans call for such subjects as child psychology, marriage problems, and Shakespeare.

Saturation Programming—"You have heard World Fact Number 1542. Remember, with knowledge comes understanding, and with understanding comes friendship." Listeners to WBAA have been hearing this statement as a closing on a spot announcement broadcast four times each day for the last 18 months. During these minute spots, interesting facts about one of forty or so countries are given in capsule form. Realizing that the world is fast becoming smaller, due primarily to our present highly developed avenues of communication and transportation, WBAA instituted a year and a half ago a campaign to promote better international understanding by informing the listeners of the history, geography, commerce, and customs of the rest of the world. In addition to these spot announcements about our world neighbors, the Purdue station is scheduling programs featuring music of other lands and interviews with foreign students and visitors on aspects of everyday life in their countries. Many of the station's regularly scheduled programs, such as *Homemaker's Club of the Air* and *Farm Forum*, have included bits of information on homemaking and agricultural practices of our friends across the seas. WBAA is attempting to put to the best possible use its medium of broadcasting to help bring about better global understanding and friendship. It has dubbed this technique "saturation programming" and is now

attempting to apply it further.

This next application has been a project to further national understanding. Each week a particular state is saluted and twice each day a fact is broadcast concerning that state. Two 10-minute programs are presented each week giving additional information about the state of the week.

Experiments in Radio—In the last four years WBAA has been used as an instrument in several experiments to further determine the breadth of possibilities of radio as a means of communication. One particular survey was carried on to determine to what extent organized pupil discussions changed the attitudes of high school students as a result of listening to them via radio. Test groups were set up in two northern Indiana high schools. Recordings of two different *Citizens of Tomorrow Speak* programs were played in the classroom followed by questionnaires on attitudes. Results showed that in some cases a definite and permanent change in attitudes occurred after students listened to organized discussions.

In a survey of slightly different nature, a questionnaire was sent to 3,000 farmers in Indiana to learn "What the farmer wants from radio." Briefly the conclusions were: [1] Farmers want a noonday program which is to the point with information presented by a person qualified for the subject under discussion; [2] They desire, also, an evening program presented around 7 o'clock which should include market summary, weather, and the news; [3] Music was wanted by nearly all farmers and familiar songs were the choice of most; [4] Homemakers consider the time from 8:30 to 9:00 in the morning as their best listening time, and they want to hear any news pertaining to homemaking, some music, poultry and egg markets, and latest news of local clubs.

Still another study was carried on, this being a comparison of the paper-and-pencil method and the radio method of polling public opinion. The sample chosen consisted of about 1,300 high school students, both rural and urban, in one county of Indiana. The investigation was carried on because radio as a medium for polling public opinion is more economical and quicker than any other known method of gauging opinion. The conclusions showed that the paper-and-pencil

method and the radio method yield small differences. The significant difference was found in the fact that the radio technique brought fewer uncertain responses than does the paper-and-pencil method.

A fourth interesting experiment was carried on a few years ago, this time in the field of home economics. Provision was made with one county home demonstration agent for the home economics club leaders in her county to receive their training through regular broadcasts from WBAA instead of by personal training from the home demonstration agent. Cards were sent to the listeners on which questions could be mailed in when necessary to the person conducting the broadcast, but only a small percentage of questions was asked. The lessons were conducted on the regular daily *Homemakers Club of the Air* program. The results were varied. Many objected to lack of personal contact and unexpected interruptions during the broadcast. Others favored the plan because of the elimination of travel and "baby sitters."

And so, throughout the years, WBAA has attempted to present the best possible radio programs on a regular and continuing basis at the times when the greatest mass could listen. It has conscientiously endeavored to follow the dictum of Purdue University's energetic president, Dr. Frederick L. Hovde, when he said, "The important measures of a public university are the quality and extent of its service to the people who support it. Purdue University is constantly striving to provide improved types of educational and research service to the people of Indiana." —JAMES S. MILES, director, Station WBAA.

Dentists Pioneer Unique Program

The University of Illinois tried a unique professional extension program, which began on October 10, 1949—transmission of a postgraduate course by telephone to 142 dental societies from coast to coast.

By means of loudspeakers, approximately 7,000 dentists in 39 states, the District of Columbia, and Canada heard the first monthly presentation of a series entitled, *Current Advances in Dentistry*. Programs are planned to continue through April, 1950.

The first broadcast was fed from Chicago by the A. T. & T.

Commercial Television and Education*

TWO OR THREE YEARS AGO, when television sets were beginning to move out of the laboratories and into the living rooms of America, great hope was voiced that television broadcasting would soon become the greatest educational and cultural force of our age. For this was a time which found William S. Paley, president of the Columbia Broadcasting Company, saying:

As an educational force with a clarity matched only by the speed of its dissemination, television has the opportunity to render its greatest service.

And David Sarnoff, president of the Radio Corporation of America, which owns the National Broadcasting Company, said:

Through television a great new lecture hall is being erected in which lectures can be illustrated . . . as noted teachers reach millions of people at home who are eager to learn.

It has taken only a few years of actual commercial television broadcasting to establish the melancholy fact that the promise inherent in television, the hopes of Mr. Paley and Mr. Sarnoff, are not going to be realized.

It is not that the men who direct our television broadcasting industry are not men of good will. With the best intentions in the world, Mr. Sarnoff and Mr. Paley and the other leaders of the television industry can provide the American people only with those programs of an educational or cultural character that they can afford. Unfortunately, for reasons beyond their control, the television broadcasters are not going to be able to afford the luxury of educational and cultural programs. This greatest of all inventions in the field of communications has already established for itself its eventual place in our civilization as that of another form of passive entertainment, competing desperately with the motion picture, the radio, the comic book, and the popular magazine for the leisure time of the American people.

One hundred and fifty years ago, Thomas Jefferson, in assessing the means by which democracy could be maintained, said:

The best way to head off unsound informa-

tion is to give the people full information of their affairs . . . and to contrive that [this information] should penetrate the whole mass of the people.

But television broadcasting, despite its admitted potency as the most effective and powerful device ever created by man for providing education, enlightenment and information to all people, cannot under the existing economy of television broadcasting, realize the dreams of Messrs. Jefferson, Paley, and Sarnoff. For the nature of the television program that appears on a television screen is determined not by the educator or broadcaster, but even by the people who watch television, but by the advertiser who purveys his wares in our living rooms by television.

Thus the character of television programs is decided not on the basis of the people's needs or the needs of our country, but solely on the basis of the advertisers' needs to sell their products. Television broadcasting is thus limited to the horizon of the advertiser and we can expect only that degree of education, enlightenment, and information on our television screens as our advertiser finds will economically sell his wares. And since programs such as Milton Berle and *Stop the Music* will sell more gasoline and cigarettes per dollar cost of television advertising than any educational program, we cannot expect the advertiser to direct his dollars to programs of educational or cultural import.

Nor can we expect that under the present economy of television broadcasting the station owner will provide programs of education or enlightenment on a sustaining or unsponsored basis, for the fact is that a broadcaster can afford to telecast such programs only to the extent that there are profits available out of his commercial operations to pay the cost of these programs.

Unfortunately for our country, any real profits in television broadcasting for the foreseeable future are simply not in sight. For the current year, for example, the two companies that own the largest number of television stations, viz., the National Broadcasting Company and the American Broadcasting Company, will incur losses on their television operations in excess of \$7,000,000. As a result of these losses, these networks are in the process of

abandoning even the unsponsored sustaining programs of entertainment—one of them, in fact—A.B.C.—has now actually cut its weekly broadcast schedule from seven to five days per week, for the fact is that the television broadcasting industry finds that it cannot afford the high cost of providing live television programs that are not paid for by the advertiser. Neither Mr. Sarnoff, Mr. Paley, nor Mr. Noble, head of the American Broadcasting Company, can be expected to dig into their stockholders' pockets for the funds necessary to pay for sustaining programs of cultural or educational significance. Only when profits in commercial television broadcasting begin to accumulate can we so much as hope for an occasional sustaining evening program of educational import.

Unfortunately, however, losses in television broadcasting are expected to continue for some years to come, for while, on the one hand, the steadily increasing number of television sets in use will permit stations to increase their rates to advertisers, on the other hand, costs in operating television stations are expected to spiral upwards at an accelerating rate. For at this stage of commercial television broadcasting, the unions of actors, stage hands, engineers, musicians, and the many other crafts involved, have refrained for the greater part from making any great demands on the television broadcasters. But it is a certainty that these unions will demand for their members, and will secure, sharply increased rates of compensation as the rates charged by broadcasters to advertisers increase.

Even on the basis of existing union rates, a television broadcaster simply cannot afford to permit the use of his facilities as free time for programs of educational or cultural import. In radio it was possible to devote an unsold half-hour occasionally for the broadcast of such a program, for the only cost involved was in effect the employment of a sound engineer at a studio at the time of a broadcast. A sustaining television program, on the other hand, requires the services of highly paid cameramen, carpenters, stage hands, multiple engineers, and countless other costs which are not required in radio broadcasting.

*Delivered before a meeting of the New Jersey AER, in conjunction with the New Jersey Association of Teachers of English, New Jersey Association of Teachers of Spanish, and the Association of New Jersey Department Heads, in Atlantic City, November 12, 1949.

Thus, in an industry that is consistently losing money in operations, the cost of a half-hour sustaining educational program is altogether too prohibitive for the telecaster to undertake.

Moreover, our great rural areas which, far more than our metropolitan centers, require educational and cultural television programs, are not going to receive any television service at all, for these areas simply do not absorb enough advertised products to make it economically feasible for anyone to undertake the erection of stations to serve those who live in these agricultural areas.

Studies of television broadcasting costs indicate conclusively that in order to provide a nationwide system of television broadcasting, supported exclusively by advertising revenue, it will be necessary for advertisers to spend more money on advertising in television than they spend today on radio, magazines, and outdoor advertising put together. Even then, a not inconsiderable proportion of the people living in the agricultural areas of the United States would not receive television service. It is now recognized not only by the industry but by the Federal Communications Commission as well that advertising will not, for the next decade at least, be able to support a nationwide system of television broadcasting that will service all of the people of the United States.

While many observers are inclined to expect that the quality of television programs will improve as the number of sets increase, the fact is that television broadcasting today from a cultural point of view is better now than it ever will be again so long as advertising remains the sole source for its support. For in these beginning stages of television broadcasting advertisers are, to a substantial degree, experimenting with varying formulae in programming to determine the type of programs which will bring to television screens maximum audiences. Thus, today there are programs that are being telecast of not insignificant cultural values. However, commercial television broadcasting, as it is now constituted, must inevitably follow the pattern of radio broadcasting, which means that the advertisers will ultimately spend their dollars only on those programs that are calculated to reach the largest possible audience at the lowest possible

AER Financial Statement

December 31, 1949

ASSETS	
Cash in bank	\$1,918.68
Accounts receivable	205.07
Total	\$2,123.75
LIABILITIES AND CAPITAL	
National dues payable	\$ 167.50
Surplus	1,956.25
Total	\$2,123.75
INCOME	
Journal sales	\$2,787.86
Advertising	1,159.46
National dues	544.03
Miscellaneous	58.10
Total	\$4,549.45
EXPENSE	
Magazine printing	\$3,937.92
Postage	913.16
Office expense	61.49
Miscellaneous	2.57
Total expense	\$4,915.14
Net loss	\$65.69
	\$4,549.45

cost. In time, the sameness which has plagued radio will descend on television as programs are increasingly directed not to the public need but to the advertisers' budgetary requirements of reaching an assured guaranteed audience who are potential customers for his wares.

The pattern of television broadcasting will inexorably be fixed by the nature of the economy which supports it. If advertising is going to continue to remain as the sole source for its support, we can write off television as a significant medium in the cultural life of our people. Perhaps it is too late to disturb the mold in which television is now mired. For our Congress and our Federal Communications Commission are now far more concerned with whether television advertising and the programs on which its advertisements appear should be broadcast in color or in black and white than with whether programs should be literate or illiterate.

Nevertheless, it is still within the power of Congress and the Federal Communications Commission to change the direction in which television is now moving. For it must always be remembered that television, unlike the motion picture, newspaper, or magazine, cannot exist unless the government—which means the people—desires it to exist. The right to use any part of the radio spectrum in television broadcasting is vested in government. The pro-

spective telecaster, before he can erect a station and use an allotted frequency for television broadcasting, must first secure a license from the government. The conditions under which he may use a frequency are laid down by government. If Congress desires to make television something other than an exclusive sales hunting preserve of the advertiser, it could effectively do so. It could, if it wished, terminate all television broadcasting licenses and start all over again. If, therefore, we the people want something more out of television than we are now calculated to get, if we really want this great medium to serve as an educational and cultural force in American life, our government can insure that these wants are satisfied. They will not be satisfied, however, until we face up to the reality that if our television is to realize its potent promise to our civilization, we the people must begin to pay, in part at least, for the programs we wish to have appear on our television screens.

If we want our living rooms for an hour each evening to become lecture halls in which we can see and listen to the great teachers of this land, we should pay for this service directly. If we want to watch a first-run motion picture in our living rooms, we should pay for that too. If we prefer to watch a championship boxing bout with a whiskey and soda at our side rather than in a crowded, smoke-filled arena, we should pay for it. The income derived from the public for these types of programs, when added to that received from the advertiser-sponsored programs, will make it economically possible for television stations to be able to afford the broadcasting of programs of cultural import. Plans can readily be evolved under which certain television broadcasting hours are allocated to the telecasting of advertiser-sponsored programs, for which the public would pay nothing directly. Other hours would be allocated to motion picture presentations, special features, such as championship bouts and legitimate theatre programs, which would be paid for directly by television viewers. Still other hours would be allocated to programs of education, information, and enlightenment. Those television set owners who do not wish to pay for any programs will find an ample number of advertiser-supported entertainment programs available to them without

charge. Those set owners who do not desire to watch any programs of educational or cultural import can always turn on a radio, read a book or newspaper for the half hour during which such program can be broadcast, or for that matter, engage in the ever-disappearing art of conversation.

Devices already exist, and others will doubtless be created, through which the television set owner can pay for the privilege of viewing those programs which, under the plan here outlined, must be paid for directly by the public. With multiple television stations operating in each city, it will be altogether feasible for all classes of programs to be made available to our people; television programs, suited to minority as well as majority tastes, programs ministering to our need for education and information as well as to our desire for entertainment. Moreover, a public that, at least in part, is footing the bill for the television programs they watch, will become increasingly articulate in their demands upon the television stations, the FCC, and the Congress in insuring that television operates in the public interest, at least as much in the interest of the people as in that of the advertisers who thus far have provided its sole source of support.

It is now too late to remove the advertiser's hold on the radio broadcasting portion of the radio spectrum, and if we do not act now, it will soon be too late to dislodge his grip on the television share of the spectrum. We should not, in this country of ours, with its highest per capita income of the world, ask the advertisers to pay the full cost of our television programs. The television set owner is asked to and is paying today on the average in excess of \$50.00 a year just for the maintenance of his television set. This amount, if paid for program service by every person now owning a television set, would result in a total revenue more than five times the total annual sum now being devoted by advertisers to the purchase of television time.

Nor should the television broadcasters object to this approach. For if it has not already, it is bound sooner or later to begin to dawn upon them that advertising alone is unlikely to provide them with sufficient revenues to make their operations profitable, and that other sources of income are vital to their economic survival.

What is essential now, and there is little time to lose, is that Congress and the FCC be called upon promptly to concern themselves primarily with the use to which the television medium is going to be put, rather than the mechanical devices by which it shall operate.

Their failure to act will perpetuate the television broadcasting economy as the exclusive dominion of purveyors of soap flakes, dentifrices, carpets, and watchbands, which will insure that television never becomes a significant medium in the service of the people of

the United States. Until the approach of our Congress and the FCC to the social and economic implications of television broadcasting takes on a dramatic change, all plans to make television a vital medium of education, information, and culture for the adult population of the United States will be nothing more than ivory tower exercises, removed completely from the realities of commercial television broadcasting. — BERNARD B. SMITH, contributor to *Harpers Magazine*, and attorney-at-law specializing in radio and television.

Local Association Activities

Portland, Oregon, AER

The Portland, Oregon, AER had a busy schedule during November and December.

The Fall Radio Utilization Conference was held on Saturday, November 5, in the Hostess House Auditorium of *The Oregonian*, where Station KGW [NBC] is located. The station made the arrangements for the use of the meeting place and supplied the technical equipment and help needed for the occasion.

The walls of the auditorium were covered with colorful and imaginative work from Portland schools that use radio. Expert teachers, with regular classroom groups of youngsters, demonstrated precisely how to use radio with maximum effectiveness. Series for which these demonstrations were presented included *Early to Bed*, a program in the KGW *Let's Be Healthy* series [grade 4]; *Fun with Music* [grade 2]; *School Clubs and the Cuff-jew* [high school]; *Washington Irving* [elementary school].

The all-day program opened with a brief history of Portland's "alive" AER by Evadna Hager, conference chairman. Participants were welcomed by Dr. Vern Bain. The address at the noon luncheon was on the topic, "No Longer a Gadget," and was given by Dr. Roy C. McCall, University of Oregon. Radio's role in the field of the language arts was effectively presented by Marion Zollinger.

The Oregon School of the Air staff from Station KOAC, Corvallis, took the participants on "A Trip to the Moon." Participating were James Morris, KOAC manager; Elizabeth

Dotson, OSA director; and Don Somerville, school specialist in radio. This presentation was evaluated by a teachers' panel consisting of Mrs. Lillian Muir and Mrs. Linda Taylor, third grade teachers in the Portland public schools; Mrs. Onabelle McBee, supervisor, Oregon School of Education; and Paul Walden, sixth grade teacher from Franklin school, Corvallis.

The Conference enrolled 120 persons, of whom 81 registered for the luncheon.

The Portland AER met on December 5 for a dinner meeting. Speaker was Dr. William H. Ewing, program director, Station WOSU, Ohio State University. Directing his remarks to educational radio, Dr. Ewing organized his presentation as though his subject were a person, "not an old fellow, not a young fellow, not a babe in arms, but an intelligent, conscientious, hard working, sincere person."

Dr. Ewing, who is on leave this year serving as associate professor of speech in charge of radio at the University of Oregon, Eugene, posed the question, "How do we do the things we need to do without money, for good radio costs money?" His answer was that if we believe in educational radio enough, we do not need to be ashamed of the cost. He challenged his listeners by stating that we in education have the material for our story if we just know how to tell it. In conclusion, he pointed out that "Educational radio is a good, healthy creature, with lots of frustrations to be sure, but that in spite of this his greatest need is a new faith in the things he is doing and a new hope that radio will assume its place in the scheme of things educationally."

The December meeting was presided over by Cecil McKercher, Portland AER president. James Morris, Pacific Northwest AER president, introduced Dr. Ewing. The tables were delightfully decorated with silvered Christmas

greens and beautiful red candles. Other entertainment included the singing of Christmas carols and the playing of a quiz game.—PATRICIA L. GREEN, assistant supervisor-radio-KBPS, vice-president, Portland AER.

Events—Past and Future

Michigan Conference

The fifth annual Michigan Radio Conference will be held Friday, March 10, 1950, on the Michigan State College campus, according to an announcement by Professor Joe A. Callaway, director of radio education and chairman of the planning committee. Dr. Lee M. Thurston, state superintendent of public instruction, will be one of the key speakers.

The format of the all-day conference has been modified for this year, so that instead of having the specialists meet alone in small groups, the entire conference will be conducted in a large open meeting. It was thought by the committee that this plan would facilitate discussion of common problems.

The 1950 conference theme will center on the mutual needs of educators and broadcasters. The morning session will be devoted to talks by outstanding men and women representing the educators, the community, and the legal and professional aspects of radio. After lunch the conference delegates will reconvene for a unique discussion meeting in which all attendants will be given an opportunity to submit questions to a specific panel participant and receive an immediate answer. A moderator will direct the discussion somewhat in the manner of America's Town Meeting of the Air.

The conference is under the joint sponsorship of the Michigan State College department of speech, dramatics, and radio education and its radio station WKAR, in association with radio stations WJIM and WILS and the library and education departments of the state of Michigan. The Michigan Association of Broadcasters has also been invited to participate.

Assisting Mr. Callaway on the planning committee are: Dr. Wilson B. Paul, head of the speech department; Robert J. Coleman, WKAR; Durwood Carn, WJIM, Lansing; William Pomeroy, WILS, Lansing; J. D. Davis, chairman of last year's confer-

ence; Russell Kleis, department of continuing education; John Lorenz, Michigan State library; and Clair Tettemer, James Tintera, Maxine A. Eyestone, George Wesley, and Morton Malter. The conference is open to all interested persons, including radio men, teachers, and community leaders.—MAXINE A. EYESTONE.

Scholastic-AER Radio Awards

Young radio script writers who plan to enter the Scholastic Writing Awards this year have only a short time left before entries are due. The deadline for Regional Writing Awards is February 15 in most sections of the country; the national deadline is March 1.

Radio script classifications of the writing awards are offered in cooperation with the Association for Education by Radio, and students are urged to follow standard radio script form in their writing. They may enter original radio dramas, radio drama adaptations, or general radio scripts. Maximum length is 3,500 words, but shorter scripts are preferred. Audio Devices, Inc., sponsors of the radio classifications, particularly invite scripts of 200 to 900 words suitable for publication in a book of short scripts adaptable for production by school groups.

Not only are prize-winning scripts published by Audio Devices in their booklet *Audio Scripts*, but also publication is assured many of them in the Achievement Issues of *Senior Scholastic*, *Junior Scholastic*, and *Literary Catalade* and from time to time during the year additional winning entries appear in these magazines. The December 14 issue of *Junior Scholastic* this year carries the first prize radio script of 1948, *Twinkles*, which was written in Mrs. Edna Finch's class at Union Endicott high school, Endicott, N. Y., by Sandra Wright. This script also was reproduced in *Audio Scripts*.

Teachers always are recognized by Scholastic Magazines for their important role in discovering and encourag-

ing writing talent. Audio Devices, in addition, presents to teachers of students winning first prize in each classification, a package of 25 Audioclines for school recording purposes, 3 sapphire recording Audiopoints, and 3 sapphire playback Audiopoints.

Scholastic Writing Awards are co-sponsored this year by 16 leading daily newspapers which conduct regional programs. They send the writing they first honor with Achievement Keys and Certificates of Merit, to the National Scholastic Writing Awards. In the national program students may win scholarships, cash awards ranging from \$50 to \$5, typewriters, and pen and pencil sets.

In some of these regional programs the newspaper has the advantage of owning its own radio station, and in Newark, New Jersey, William Pfeifer of Station WNJR has enthusiastically supported the awards program, giving it frequent "plugs."

Olive McHugh, chairman of the AER Committee on Script Writing, cooperates with Scholastic Magazines in promotional work and in nomination of judges.

Any teacher of radio who has not seen a Rules Booklet should send at once for a free copy to Scholastic Writing Awards, 7 East 12th St., New York 3.

Ohio State FM Station Approved

The Federal Communications Commission granted approval in mid-December for operation of the 14-KW Ohio State University FM station. Robert C. Higgy, director of WOSU, the University's 5,000-watt AM voice, will also direct the FM operation. The approval followed an inspection of the FM installation and an investigation of field test reports by an FCC inspector from the Detroit regional office of the Commission.

The most powerful of five educational FM stations now in operation in Ohio, the University station will have effective coverage within a radius of 60 miles. A 10-KW station, WBOE, is in operation in Cleveland, under the sponsorship of the Board of Education, and an 800-watt station is operated by the Toledo Board of Education. Low-powered stations are also located on the campuses of Miami and Ohio universities.

The new Ohio State station operates

on a frequency of 89.7 megacycles and at present duplicates the AM station's programs. Sign-off time was advanced from 6:15 p.m. to 7:30 p.m., in January. With a possible expansion in personnel, the station plans eventually to branch out into late evening broadcasts.

Antenna for the new FM station is mounted on top of the present WOSU-AM tower located on the University golf course.

AER College Script Contest

The National Radio Script Contest of the Association for Education by Radio began its third year recently when Dr. Sherman P. Lawton, University of Oklahoma, announced that sponsors were being approached to underwrite the Spring, 1950, competition and offer prizes to college writers.

Audio Devices, Inc., World Book Encyclopedia, and the School Broadcast Conference have already indicated their interest in continuing their participation as sponsors.

About 250 scripts written by college and university radio students are selected for final judging from all parts of the United States. Promotion materials are distributed to classes in several hundred advanced institutions of learning and wide publicity is secured through the cooperation of groups like the American Educational Theater Association, National Council of Teachers of

English, *Plays Magazine*, *Scholastic Magazine*, and *Writer's Magazine*. In addition, trade publications in the radio industry have assisted in promotion of the enterprise.

Purpose of the contest is to encourage good radio writing at the college level and to help the industry discover promising writers.

"We especially need sponsors at the local and regional levels this year," announced Dr. Lawton, director of the contest. "We have found that radio stations—especially newspaper-owned stations—can make a good thing of this by promotional tie-ins with the colleges in their areas."

Classifications of the script entries have not yet been announced, as the classes will depend on sponsorships. Special subjects may be underwritten by sponsors who want to encourage student thinking in certain areas. For example, in the 1948-49 contest, the National Safety Council offered prizes for the best scripts on the subject of safety; Chicago's School Broadcast Conference sponsors the Harold W. Kent Award for the best scripts in American history.

Manufacturers of radio and television receivers are encouraged to serve as national sponsors, while radio stations are generally advised to participate as regional sponsors. Inquiries concerning contest plans should be addressed to National Script Contest Office, University of Oklahoma, Norman.

Idea Exchange

New Boston School Series

A new series of broadcasts, *Alert! America!* had its initial broadcast on December 5. Presented by Station WMEX, Boston, at 8 p.m., EST, the series is devoted to a comparison of the American democratic way of life with that of its strongest competitor, communism.

Robert C. Schimmel, radio coordinator, Boston Schools, and director, Central Radio Workshop, is in charge of the production. Programs are being cast from the Central Radio Workshop.

The documentary material used in the scripts is based upon the new book, *Thirteen Who Fleed*, edited by Louis Fischer. This is the first book published since the Bolshevik revolution that gives the story of rank-and-file people who have deserted communism and

their reasons for doing so. Permission for the use of this material was granted by Harper and Brothers.

The idea behind the series is that people do not have to be overrun by a foreign power to lose their freedom; it can slip away through greed or hatred of just plain indifference. The series of broadcasts is not intended as an indictment of the Russian people. Rather it is an indictment of the form of government under which they live.

SBC Proceedings Available

The School Broadcast Conference has a few copies left of the *Proceedings* of the fifth annual meeting, in two sections. Section One [general sessions] contains the following articles: "How We Use Radio"; "The Value of the Radio Workshop";

"Radio and National Defense"; "Radio Writing"; "Adult Education"; "Problems of FM Broadcasting"; "Report of Classroom Aids Committee." Section Two [utilization demonstrations] contains scripts, utilization procedures, and discussion of "Music Programs"; "Battle of Books"; "The Greedy Goat"; "Tales from Far and Near"; "The Constitution of the United States"; "Let the Artist Speak" and a resource list.

While these volumes are dated 1941, the material they contain is still pertinent, particularly in cases where broadcasting and classroom use of radio is just starting. The two volumes will be mailed, as long as they last, to AER members for \$1.00. Make remittance payable to School Broadcast Conference and send to 228 N. LaSalle Street, Chicago 1.

Marguerite Fleming Resigns

AER President George Jennings received recently the following communication from Marguerite Fleming:

It is with regret that I am asking you to accept my resignation as president of the Great Lakes Region of the Association for Education by Radio.

Many changes have taken place since the time that I accepted the nomination. The decision of the St. Louis Board of Education to build its FM station this year came as a surprise last April and that, together with my own change of position, and the increased responsibilities which are involved makes it imperative for me to give up some of the outside activities.

I am sorry for I had hoped to be able to do something worthwhile for the AER. Perhaps at a later date I shall be able to be of some help.

In reply to Miss Fleming's communication, Mr. Jennings wrote as follows:

It was with real regret that I received your letter of November 2, in which you asked to be relieved of the presidency of the Great Lakes Region. I do hope that this does not mean we will lose your fine cooperation.

Congratulates Editor

Edwin H. Adams, executive officer and program director, Department of Radio Education, University of Washington, wrote the Editor on December 12, 1949, as follows:

I noticed in the listing of the AER Journal staff in the December issue, that William Ladd is still listed as being at the University of Washington. Bill has moved over to Washington State College, where he is now production manager at KWSC, working with Allen Miller. We miss him, but we are glad that he is at least still in the state.

May I take this occasion to say how much I appreciate the Journal. I know that editing it is no light task on top of everything else you are doing, but I want you to know that in my opinion it is doing a job that no other publication does.

British School Broadcasts Reach Large Audience

Fifty-three out of every hundred schools in Britain are now listening to the British Broadcasting Corporation's school broadcasts.

Nearly 19,000 are registered as listening schools, 5,000 more than at the end of 1948. It's expected that the 20,000 mark will be reached this term. Many schools, too, listen in without being registered, including at least twenty in Europe.

Two reasons for the big advance in the popularity of school broadcasts are that it's now much easier to get the right equipment, and the interest among newly qualified teachers and students in training colleges. During the new school year 1,800 programs—the largest number ever and 300 more than last year—will be transmitted. There will be 55 transmissions a week against 47 last year, including special broadcasts for Scottish and Welsh children.

This year's program includes an important new series entitled "Looking at Things." For children between thirteen and fifteen the series is accompanied by a booklet with color plates and practical hints.

For boys and girls between eleven and fifteen there will also be twice-weekly prose and verse readings, ranging from the Bible and Plato to Neville Cardus and D. H. Lawrence. Sixth forms will have talks by distinguished scholars on the origins, results, and significance of scientific discoveries.

FM Rates High in Ames

When radio listeners in Iowa were informed recently that WOI-FM [Iowa State College] would broadcast all Iowa State College basketball games and also all Ames high school games, six Ames radio dealers reported a complete sell-out of FM sets in one week's time.

WOI-FM, noncommercial outlet for Iowa State College, has been operating since June, 1949, with straight public service programming, including a heavy schedule of fine music. Listener response is reported as unusually good. In fact the station's coverage gauged by mail response exceeded that of FCC Standard Calculations. In 1949 the 26 counties served showed a total of 226,280 families [BMB data] and 17,775 FM sets [Whan survey].

There has been some feeling that FM broadcasting was not going ahead na-

tionally as rapidly as had been expected. The moral to this news story from Ames is that FM station directors with imagination who find out what unsatisfied program needs exist in their respective audiences will have no difficulty building an audience. Merely duplicating what is now on the air hardly constitutes an intelligent use of as promising an instrument as FM.

New Degree at Illinois

The University of Illinois is offering for the first time a new program leading to the doctor of philosophy degree in mass communications. The program is intended to develop research and research men in order to supply verifiable information in the areas of press, radio, and pictures where "the hunch, the tradition, the theory, and the thumb have too often ruled."

Minneapolis Uses TV

The Minneapolis public schools have enjoyed recently two successful experiments in bringing to Station WTCN-TV, pupils from the elementary schools in activities which have been highly televisable.

The Radio Department of the Minneapolis public schools presents approximately six live broadcasts a week and supplies radio recordings for other in-school listening. The broadcasts help to interpret to the parents the work of the schools, and also serve to enrich the curriculum. Television brings the parents and the schools closer together.

Madeline S. Long, who has charge of radio for the Minneapolis public schools, is now working with a committee of senior high principals to set up a television series for the secondary schools also.

An audio recording of one of the Minneapolis television programs is planned for early availability.

Radio Journalism Officers

The election of Floyd K. Baskette, associate professor of journalism, University of Colorado, Boulder, as chairman; and Arthur Stringer, National Association of Broadcasters, as secretary-treasurer, of the Council on Radio Journalism was announced early in January by Mitchell V. Charnley, professor of journalism, University of Minnesota, the Council's 1949 chairman, who supervised the election.

Four Council directors who will serve

three year terms, beginning January 1, are: Wilton E. Cobb, general manager, Radio Station WMAZ, Macon, Georgia; Karl Koerper, vice-president and managing director, Radio Station KMBC, Kansas City; Arthur M. Barnes, associate professor of journalism, State University of Iowa, Iowa City; and Floyd K. Baskette, associate professor of journalism, University of Colorado, Boulder.

The other six directors are: Kenneth G. Bartlett, director, Radio Center, Syracuse University, Syracuse, New York; William Brooks, vice-president, National Broadcasting Company, New York City; Eugene Carr, director of radio, Brush-Moore Newspapers, Canton, Ohio; Mitchell V. Charnley, University of Minnesota; Baskett Mosse, chairman, Division of Radio, Northwestern University School of Journalism, Evanston; and Arthur Stringer, NAB.

The Council on Radio Journalism was formed five years ago, as a cooperative enterprise for raising radio news standards by joint action of the American Association of Schools and Departments of Journalism and the National Association of Broadcasters.



Alpha Epsilon Rho

Xi, Miami University—Eight members of Xi Chapter head up the student staff of WRMU, campus station at Miami University, Oxford, Ohio. The former call letters, WMUB, are to be used for the new FM station which is currently being activated.

Omicron, Brigham Young University—Members of Omicron Chapter attended the Intermountain Radio Council meeting in Salt Lake City on December 7. Special emphasis in Omicron activities this quarter is centered upon the selection of high-standing pledges for mid-winter initiation. Members continue to be active on Station KBYU, the University station.

Mu, University of Nebraska—Members of Mu are actively participating during the winter semester in a joint lab held for radio students once a week. The lab consists of speeches, demonstrations, and discussions, with Mu Chapter responsible for all the speakers who appear.

Rho, Shortleiff College—Programs written and produced by prospective pledges and by Rho actives are heard each week over station WQKZ, an Alton, Illinois, station.

Owen Lackey, '49 Rho graduate, is with Station KXEQ in Mexico, Missouri.

Beta, Syracuse University—During fall quarter, Beta initiated 14 new members.

swelling the ranks of Beta actives to 30. Beta has an AEP transfer from Chi in the person of Hal Gras, instructor in radio at the Syracuse Radio Center.

Reports from twelve recently graduated Beta actives indicated stimulating positions with eastern stations and agencies. On-campus members concentrate their activities on WAER, with a seven-hour day, six-day week schedule of broadcasts. WAER is a non-commercial FM station operated by Syracuse University's Radio Center.

Chi, Texas Western—Chi is justly proud of its secretary, Anna Jane Derrick, drum majorette with the famed Gold Diggers, who was elected "All TW Favorite" by the student body. [This is the equivalent to "most popular girl at Texas Western."]

From the Fan Mail Department comes a note from Chi telling of a fan letter received by one of their number, Jim Foster. The letter came in response to a program of Jim's on KSET, Mutual, in El Paso. It was from one Mort Gramas, who'd listened in on a trip through El Paso on his way to [or from] his home in L.A. A bit later came a post

card from Mort telling Chi about the initiation of Mel Allen, and Jim learned that Mort was a fraternity brother in AEP.

Three Chi members—Dick Maynard, Murray Yaeger, and Jim Carpenter—have recently been elected to a TW honorary, Men of Mines. This is a recognition distinction citing outstanding students.

Gamma, University of Minnesota—Gamma members gave up Christmas vacations to write, produce, and act in a special series of nine, half-hour programs called *The World at Christmas*, broadcast during the holidays by the 5,000 watt campus station, KUOM. The Christmas stories of famous writers from seven different countries were dramatized as a combined feature of the Minnesota School of the Air and the University of the Air. The entire series was transcribed on tape as a package show for Upper Midwest schools and stations next year.

Questions concerning Alpha Epsilon Rho should be addressed to Betty Thomas Girling, Executive Secretary, Alpha Epsilon Rho, Station KUOM, University of Minnesota, Minneapolis 14.

AER Record Review

World Service [Series II]

Rating—This series receives a general rating of "excellent" from a Flint, Michigan, committee under the chairmanship of Ola B. Hiller.

Specifications—A series of six 15-minute recordings at 33 1/3 rpm. Produced originally by the American Friends Service Committee, the series is now available on loan through the U. S. Office of Education, Washington 25, D. C.

Description—As in the first series, these programs present the story of six ways in which the Quakers are carrying on relief work in all parts of the world. As usual there is no attempt to glorify the work of the Friends. The emphasis is upon human needs and the results which follow the relief of human suffering and privation. Again, well-known radio and stage personalities narrate the series which has been written by foremost radio writers keenly sympathetic to the problems.

The title and summary of each disc follows: [1] *The House* is the story of the rehabilitation work of two Michigan school teachers in a town in India where homes lay in ruins as the result of a riot between Muslims and Hindus. Their picture of life in India, their interpretation of the deep-rooted hatreds between people of different castes, their wise handling of a local problem not only give an understanding of the problems of human need in India but

also point the way to a possible plan for peace among the peoples of India—perhaps among peoples of all nations; [2] *The Story of Hans* has a Vienna setting. Hans is a boy whose world has been robbed of heroes, who steals and sells on the black market to feed his tubercular mother. A job as a carpenter's apprentice, a stay in a rest home, extra food, and confidence in him as a useful citizen; contribute to the salvaging of a boy whose "hands will help make the future"; [3] *The Promise* is the story of a displaced persons' camp in Munich where we glimpse the work of the Friends Service Committee's program of orientation and re-education. Here the D. P.'s learn the true facts about their expected life in America. Eleanor Roosevelt speaks briefly at the end of the program, calling upon Americans to accept D. P.'s as people like ourselves. She reminds us that our forefathers were also foreigners—displaced persons without whom there would be no America; [4] *A Dress for Michi* is the story of a Japanese girl's great need and longing for a new dress which she cannot have because her brother feels it is against his honor to allow her to accept it. Here is an excellent story to teach boys and girls the results of tradition, customs, and war-born hatred. A sewing machine repair man, a Japanese-American, succeeds in re-educating Michi's brother—in teaching him that whatever is useful

and whole in a people is enduring; [5] In *The Story of Anna* we become acquainted with a German girl who wanted to give her baby away—who felt that she was nothing anymore, nothing but a piece of rubble. At the Friend's Neighborhood Center she is told "In you is something more than human. There's something of God." Behind the Neighborhood Center, Anna learns are people all over the world who care about her. . . . This program contains a greater appeal for support of the Friend's work than the others. It is also more of a "tear jerker" than the other programs in the series; [6] *The Straw* portrays the story of a man's desperate fight with himself to see things straight as he aches with hunger. It warns us that we must not only provide food but we "must fill the spiritual hunger which exists around the world today—must keep lighted that spark of brotherhood which is the only salvation of our world."

Appraisal—These six recordings seem better for school use than the previous series. We say this because, although the stories are still very appealing, the emotional pitch—the necessity to do something at once—has been tempered somewhat, making the programs more useful as an everyday means of building understanding and world-wide vision. Teachers who objected to the strong emotional appeal of the first series will find these six programs more acceptable for classroom use—with the possible exception of *The Story of Anna*. The programs certainly should help teachers to build desirable attitudes, to motivate discussions, and to create a deeper understanding of the importance of every human being.

We suggest that these records be used to give American boys and girls a greater appreciation of their country and its many blessings; to motivate a desire to help the less fortunate peoples of the world; to recognize that all human beings respond to life in much the same manner; to acquaint young people with the living conditions, traditions, needs, and problems which shape the opinions and attitudes of the peoples in other lands; to highlight the work of humanitarians; to inspire young people to value human service above material gain; to point the way to world peace and security by practicing true brotherhood and the Golden Rule.

We who believe in giving our young people more than can be found in the textbooks—who want "those who will shape the future" to acquire understanding, vision, and a desire to serve mankind—welcome these records as effective teaching tools. Here are audio aids to supplement the study of the Document of Human Rights. Here is a challenge to us to bring real experiences of real people into our classrooms—to make the destiny of these people important to the boys and girls of our land. May we succeed greatly in this sacred task!—OLA B. HILLER.